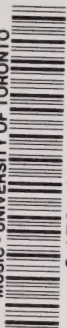


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LOW VOICE

MEDIUM VOICE

HIGH VOICE

To Mark Raphael.

FIVE JACOBEOAN LYRICS

WORDS BY

THE JEALOUS LOVER	Earl of Rochester.
WHY SO PALE AND WAN?	Sir John Suckling.
I DARE NOT ASK A KISS	Robert Herrick.
TO ALTHEA FROM PRISON	Richard Lovelace.
THE CONSTANT LOVER	Sir John Suckling.

Set to Music

BY

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(OP. 28)

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FIVE JACOBEOAN LYRICS

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FIVE JACOBEOAN LYRICS



THE JEALOUS LOVER

My dear mistress has a heart
Soft as those kind looks she gave me,
When with love's resistless art,
And her eyes, she did enslave me.

But her constancy's so weak,
She's so wild, and apt to wander,
That my jealous heart would break
Should we live one day asunder.

Melting joys about her move,
Killing pleasures, wounding blisses;
She can dress her eyes in love,
And her lips can warm with kisses.

Angels listen when she speaks;
She's my delight, all mankind's wonder;
But my jealous heart would break,
Should we live one day asunder.

EARL of ROCHESTER
(1647-1680)

WHY SO PALE AND WAN

Why so pale and wan, fond lover?
Prithee, why so pale?
Will, when looking well can't move her,
Looking ill prevail?
Prithee, why so pale?

Why so dull and mute, young sinner?
Prithee, why so mute?
Will, when speaking well can't win her,
Saying nothing do't?
Prithee, why so mute?

Quit, quit for shame! this will not move;
This cannot take her.
If of herself she will not love,
Nothing can make her:
The *devil* take her!

SIR JOHN SUCKLING
(1609-1642)

I DARE NOT ASK A KISS

I dare not ask a kiss,
I dare not beg a smile,
Lest having that, or this,
I might grow proud the while.

No, no, the utmost share
Of my desire shall be
Only to kiss that air
That lately kissed thee.

ROBERT HERRICK
(1591-1674)

TO ALTHEA FROM PRISON

When Love with unconfined wings
 Hovers within my gates,
And my divine Althea brings
 To whisper at the grates;
When I lie tangled in her hair
 And fetter'd to her eye,
The birds that wanton in the air
 Know no such liberty.

When flowing cups run swiftly round
 With no allaying Thames,
Our careless heads with roses bound,
 Our hearts with loyal flames;
When thirsty grief in wine we steep,
 When healths and draughts go free—
Fishes that tipple in the deep
 Know no such liberty.

Stone walls do not a prison make,
 Nor iron bars a cage;
Minds innocent and quiet take
 That for an hermitage;
If I have freedom in my love
 And in my soul am free,
Angels alone, that soar above,
 Enjoy such liberty.

RICHARD LOVELACE
(1618-1658)

THE CONSTANT LOVER

Out upon it, I have loved
 Three whole days together!
And am like to love three more,
 If it prove fair weather.

Time shall moult away his wings
 Ere he shall discover
In the whole wide world again
 Such a constant lover.

But the spite on't is, no praise
 Is due at all to me:
Love with me had made no stays,
 Had it any been but she.

Had it any been but she,
 And that very face,
There had been at least ere this
 A dozen dozen in her place.

SIR JOHN SUCKLING
(1609-1642)

The Jealous Lover

Words by
EARL of ROCHESTER.
(1647 - 1680.)

Music by
ROGER QUILTER.
Op. 28. No 1.

VOICE. Moderato con moto. (♩ = 72)

PIANO. *cantabile* *mf* *poco rit.*

mp amoroso

My dear mis - tress has a heart Soft as those kind looks she

mp a tempo

gave me, When with love's re - sist-less art,

*And. ** *And. ** *And. **

And her eyes, she did en - slave me.

Tad. *

p espress.

But her con - stan - cy's so weak, She's so wild and

p *poco cresc.*

Tad. *

apt to wan-der, That my jea-lous heart would break— Should we live one

poco cresc.

Tad. *

day a - sun - der.

espress.

mf *poco rit.*

Tad. *

a tempo
p dolce

Melt-ing joys a - bout her move, Kill - ing pleas-ures, wound-ing

a tempo
p dolce

con calore

bliss - es; She can dress her eyes in love, And her lips can warm with

Red. *

Red. *

mp espress.

kiss - es. An-gels list - en when she speaks;

mp

Red. *

poco cresc. *cresc.*

She's my de-light, all man-kind's won-der; But my jeal-ous

poco cresc. *cresc.*

f sempre a tempo *mf con moto* *poco rit.*

heart would break, Should we live one day, one day a-

f sempre a tempo *sf* *mf con moto* *poco rit.*

f a tempo *poco rit.*

- sun der.

a tempo *f* *poco rit.*

l. h. *r. h.*

3 *3* *3*

Red. ** Red.* ** Red.* ** Red.* ** Red.* ** Red.*

Why so pale and wan?

Words by
SIR JOHN SUCKLING
(1609-1642)

Music by
ROGER QUILTER
Op. 28. No 2

Allegro non troppo, ma con spirito (♩ = 120)

VOICE

PIANO

f scherzoso

The piano accompaniment for the first system is written for the right and left hands. The right hand features a series of eighth-note chords and single notes, while the left hand provides a steady eighth-note bass line. The tempo is marked 'Allegro non troppo, ma con spirito' with a quarter note equal to 120 beats per minute. The key signature is one sharp (F#) and the time signature is 4/4. The first system includes a piano (p) dynamic marking and a 'Ped.' (pedal) instruction.

The second system features the vocal line and piano accompaniment. The vocal line begins with a mezzo-forte (mf) dynamic and contains the lyrics: "Why so pale and wan, fond lover? Pri-thee, why so pale?". The piano accompaniment continues with a mezzo-piano (mp) dynamic. The key signature remains one sharp (F#) and the time signature is 4/4. The system includes a 'Ped.' (pedal) instruction and a repeat sign.

Will, when look-ing well can't move her, Look-ing ill prevail?

Ped. *

Pri-thee, why _____ so pale?

Ped. * *Ped.* * *mf* *marcato* * *Ped.* * *Ped.* *

Why so dull and mute, young sinner?

mp *p* *Ped.* *

poco cresc.

Pri-thee, why so mute? Will, when speak-ing well can't win her,

poco cresc.

mf

Say - ing nothing do't? Pri - thee, why so

mf

Red. *

, mf marcato

mute? Quit, quit, for shame!

f

mf

Red. * *Red.* * *Red.* *

this will not move; This can-not take her.

Ped. * Ped. *

amoroso e più legato *poco stringendo*

If of her-self she will not love, No-thing can

amoroso *mp* *espress.* *poco stringendo*

Ped. * Ped. *

make her: The *de-vil* take her!

f *sf* *sf*

Ped. *

I dare not ask a kiss

Words by
ROBERT HERRICK
(1591-1674.)

Music by
ROGER QUILTER.
Op. 28. No 3

Andantino quasi allegretto (♩ = 56) *mp*

VOICE

PIANO

mp *p*

3 *3* *3*

Ped. * *Ped.* * *Ped.* *

kiss, I dare not beg a smile,

3 *3* *3*

Ped. * *Ped.* * *Ped.* * *Ped.* *

Lest ha-ving that, or this, I might grow proud the while.

3 *3*

Ped. *3* * *Ped.* *

mf

No, no, the ut - most share Of my de - sire shall

mf

Red. * *Red.* * *Red.* * *Red.* *

p espress.

be On - ly to kiss that air

p *espress.*

Red. *

That late - ly kiss - ed thee.

cantabile espress.

Red. *

cantabile espress.

poco rit.

pp

Red.

I dare not ask a kiss.

To Althea from Prison

Words by
RICHARD LOVELACE
(1618-1658)

Music by
ROGER QUILTER
Op. 28. N^o 4

Allegro moderato con moto (♩ = 104)

VOICE

PIANO

mf

When

f *poco maestoso* *poco dim.*

Love with un-con-fin-éd wings Ho-vers with-in my

mp

gates, And my di-vine Al-the-a brings

poco cresc.

To whis-per at the grates; When I lie tan - gled

poco cresc.

Red. * *espress.*

in her hair And fet-ter'd to her eye, — The

f

espress

birds that wan-ton in the air — Know no such

f

Red. * *Red.* * *Red.* *

li - ber - ty. When

mp

mf

Red. * *Red.* * *Red.* *

flow-ing cups run swift - - ly round With no al - lay - - ing

p poco con moto

Thames, Our care-less heads with ro - ses bound,

poco cresc.

Our hearts with loy - al flames; When thirs - ty grief in

mf

wine we steep, When healths and draughts go free -

mp *cresc.* *mf*
Fish-es that tip-ple in the deep Know no such

mp *cresc.* *mf*
rit. *a tempo*
li - ber-ty. Stone walls do not a

marcato *rit.* *a tempo*
f *mp*
pri-son make, Nor ir - on bars a cage; Minds

più legato
in-no-cent and qui - et take — That for an her-mi-tage;

legato
3 *3* *3*

Red. * *Red.* * *Red.* * *Red.* *

poco cresc. *cresc.*

If I have free - dom in my love And in my soul am

poco cresc. *espress.*

f *maestoso*

free, An - gels a - lone, that soar a - bove,

maestoso *f* *5*

allargando. *a tempo maestoso*

En - joy such li -

allargando *f a tempo maestoso* *3*

poco rit.

ber - ty.

poco rit. *ff* *8*

The Constant Lover

Words by
SIR JOHN SUCKLING
(1609-1642)

Music by
ROGER QUILTER
Op. 28. No 5

Allegretto con spirito (♩ = 126)

VOICE

PIANO

f ben marcata la melodia

mf Out up - on it, I have loved

mf *mp*

Three whole days to-ge-th - er! And am like to love three more,

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

Red. * *Red.* *

Red. *

If it prove fair wea - ther. Time shall moult a-way his wings

Ere he shall dis - co - ver In the whole wide world a - gain

Such a con - - - - - stant lo - - - - -

a tempo

- ver.

f a tempo

Ped. * Ped. * Ped. * Ped. *

mp poco calmato

But the spite on't is, no praise Is due at all to me:

mp legato

Ped.

espress.

Lovewith me had made no stays, Had it a-ny been but she.

Ped. * Ped. * Ped. *

mp a tempo *poco cresc.*

Had it a - ny been but she, And that ve - ry face,

mp a tempo *poco cresc.*

There had been at least ere this A doz-en doz-en in her

place. — Out up - on it, I have loved

mf *f* *mf* *f* *mp*

Three whole days to - geth - er! And am like to love three more,

The musical score is written for voice and piano. It consists of four systems of staves. The first system has a vocal line and a piano accompaniment. The piano part features triplets and a crescendo. The second system continues the vocal line and piano accompaniment. The third system includes a vocal line and a piano accompaniment with a forte section. The fourth system concludes the piece with a vocal line and a piano accompaniment. The score includes various musical notations such as notes, rests, triplets, and dynamic markings.

If it prove fair wea - - - ther. — Times shall moult a-way his wings

mf

poco allargando

Ere he shall dis - co - ver In the whole wide world a - gain

poco allargando

poco rit.

Such a con - - - stant lo - - - ver.

f

f a tempo cresc.

ff

ff

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